MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2019 Vol. 38 ISSUE 3

CELEBRATION OF A CAREER

Attempted Flight

Continued on Page 6

IVANKA MINCHEVA

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www.amsamedals.org

Or send a check to
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PO Box 1201
Edmonds WA 98020

US and Canada $40
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PRESIDENT'S LETTER

Hello Dear Readers,

Summer is wrapping up and Fall is at our heels.

Since our last issue we have completed our biennial election. A big thank you to Lindsay Nonhof-Fisher for being our election Chair and to Marie Jean Lederman for taking care of the final count.

There was only one contested seat, which was that of Secretary. Congratulations to our new Secretary, Julie McCraney-Brogdon - we're happy to have you on board. Our previous Secretary, Jim Licaretz is now serving on the Board of Directors. I also want to extend a welcome to new board member, Dan Kraus; we appreciate him joining and look forward to his input. We really appreciate your efforts!

For this issue I had requested submissions of tips and tricks. We did not get many submissions, but enjoy the few people who took the time to share their insights.

This Summer I had the pleasure of teaching a medal making workshop again at Brookgreen Gardens. While there I learned of some exciting additions in the works for the sculpture studio. Stay tuned for future reveals and for some forthcoming photos of the medals created by the participants in the workshop.

Jeanne Stevens asked me to remind everyone about the upcoming deadline for entries for FIDEM next year in Japan. Entries need to be postmarked by Oct. 15th 2019 and shipped to Jim Licaretz. Judging will take place on October 26. Entry forms will be sent out to members soon. Please send medal entries to:

Jim Licaretz, 6819 Tulip St., Philadelphia PA 19135

Other deadlines to remember - Women's Suffrage 100 yr Anniversary, and AMY, due next March 1st. More information on all of these can be found on our website under Events and Opportunities.

I'm also thrilled to announce our first online AMSA exhibit and sale coming this Winter. The exhibit will run from Nov. 15 2019 - Jan 31 2020. Keep an eye on your email for a formal prospectus.

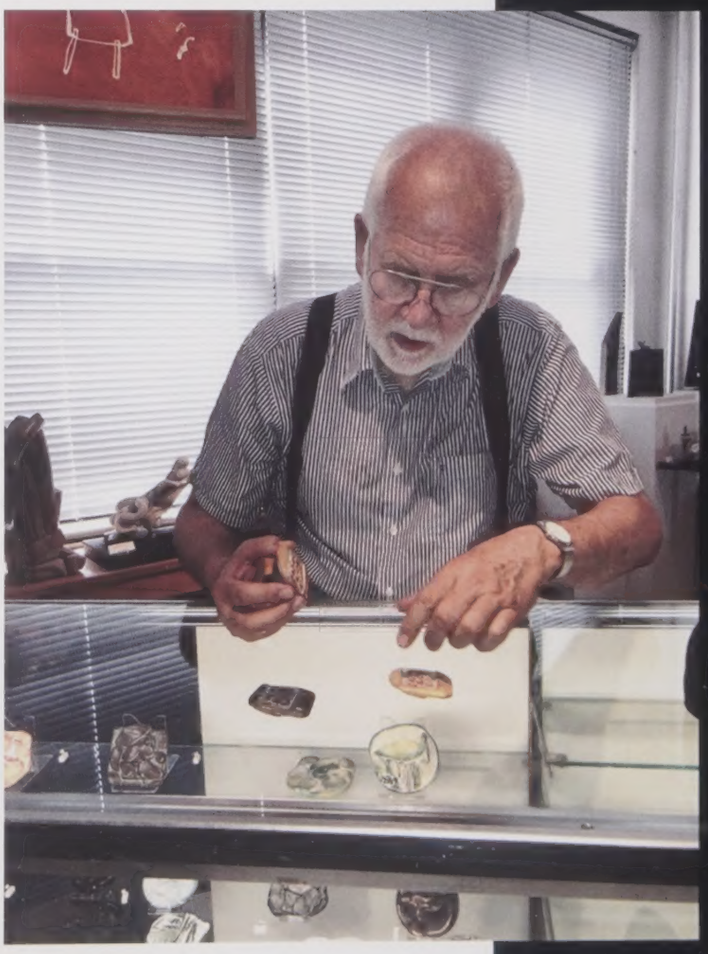
Last year, our collectors issue was very popular - so we plan on doing one again for our next issue. Please send photos of new acquisitions or old favorites of your collections to amsanews@frontier.com

Be well and make more medals!
Heidi Wastweet

2018 SALTUS WINNER GEER STEYN EXHIBITS WORK AT MEDIALIA GALLERY JUNE 15TH THROUGH JULY 27TH • 2019

Donald Scarinci Visits Opening of Exhibit in New York City

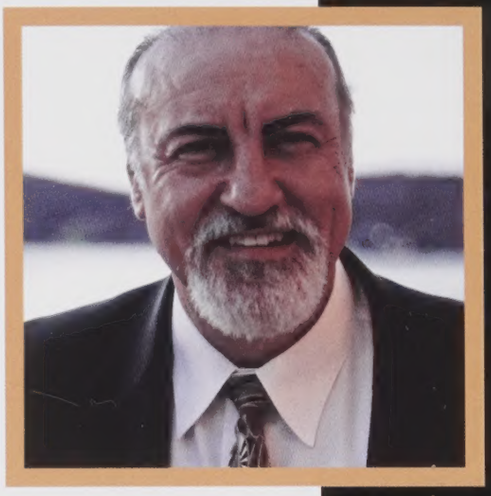
I attended the opening of the exhibit of medals by the 2018 Saltus Award winner, Geer Steyn at the Rack & Hamper Gallery in New York City on July 13th. Amanullah Haiderzad , Beverly Maaze, Scott Miller, David Simpson, Norm Pepin, Fred Withington and so many others were on hand to greet the Netherlands artist and see his work. Mashiko did an incredible job with the exhibit, as usual.



I AM A SCULPTOR!

With the rise of digital sculpting and a superabundance of coins and medals in the market, sculptor Luigi Badia remains optimistic about the future of the medallic arts industry.

Aayush Sharma



Over the course of his 40 years sculpting professionally, Luigi Badia has established himself as a prominent figure in the medallic art community. But his passion for art as a whole started when he was a young boy, constantly drawing and painting with the help of his older brother, Agostino. Inspired by his brother's artistic passion and abilities, Badia decided to pursue a career in the art field.

It wasn't until junior high school, however, that Badia discovered his passion for sculpture in particular. One day in ceramics class, he started sculpting in clay and, soon after, started making bas-reliefs. Badia credits fellow sculptors Francesco Ferrara and Carter Jones for then introducing him to the medal and coin industry in the early 1980s. Since then, the vast majority of his work revolves around medals and coins, of which his favorites include the "Carnegie Hero Fund Commission", the "US Mint WWI Centennial Coin", and the "Queen Elizabeth II 90th Birthday Portrait".

But Badia also turns his artistic eye to other media as well: sketching, drawing, and occasionally painting in oils. "All of this is interconnected," Badia notes. "One thing inspires the next... even before sculpting the medal I always sketch and draw the design first." His passion for large-scale sculpture has not diminished, with his proudest accomplishment being "The Flag Bearer", a seven-foot bronze statue that he sculpted when he was twenty years old that stands in his hometown of Andretta, Italy.

His interest in many different forms of art directly shapes his opinion of what makes a truly good medal, which Badia believes is "a combination of concept, design and layout, and execution - as is true with all visual arts." For Badia, simply mastering one of these elements isn't good enough; to achieve a great medal, he firmly believes that mastery of all three elements is necessary.

Perhaps that's why Badia is particularly hopeful for the future of the medal industry. In the face of growing technological pressure seeping into every industry, Badia holds a very nuanced opinion on the topic, directly addressing the rise in digital sculpting: "There is a place for technology and digital sculpting; it tends to be a great tool for mechanical elements. However, it cannot replace the sensitivity and vitality of what the human hand can capture in artwork."

Queen Elizabeth II
90th Birthday Portrait

And while Badia remains optimistic about the growing technological pressure in the medallic art industry, he admits that the industry as a whole has certainly changed, perhaps not for the better. When Luigi Badia first started in the field of medallic arts, medals and coins were created to commemorate an individual or notable event. "There was a sense of pride following a truly great design and model." Collectors acquired these coins and medals for their artistic beauty, historical significance, and in other cases, for the precious metal content. Today, this is still true, but a greater quantity of medals are flooding the market. "Unfortunately, a larger number of these do not meet the high standard and are acquired by investors mainly for the precious metal content while the artistic beauty of the images suffers."

"There is a place for technology and digital sculpting; it tends to be a great tool for mechanical elements. However, it cannot replace the sensitivity and vitality of what the human hand can capture in artwork"

An oversaturation in the medallic art field, then, has resulted in Badia being uncertain of what the future of the industry has to offer. But regardless of what the future holds, Badia hopes that coins and art medals maintain the high standard which was set forth by great artists from the past. He hopes that "people who want to invest in precious metals demand better quality and a higher standard in the imagery on their products."

This surge has also resulted in Badia having to turn down certain commissions over the years, simply because he was unable to fit them into his busy schedule. When asked if he has time to teach, Badia jokingly replied that he barely has time to create his own work and stay on schedule to complete commissions.

"It's a matter of time, really. Do I teach? Or do I sculpt? Well, I am a sculptor!"

Mucha Collection

US Mint WWI Centennial Coin Submission

HOMECOMING - IVANKA MINCHEVA

Bulgaria Presents Independent Retrospective Exhibition at "Arthur" Gallery in Sofia
May 14 - May 31 2019

This is an exhibition of medals - an aesthetically exciting series of exquisite little reliefs. They tell stories, bring back memories, provoke reflections, and awaken empathy.

The title "Homecoming" reflects a real title, following a long absence from the Bulgarian creative scene to a long-awaited reunion with her native audience for Ivanka Mincheva. But "Homecoming" is primarily a feeling - deep and personal - repeated many times like a nostalgic breeze, a sense of indissoluble connection to her roots. The exhibition - a wonderful mosaic of artistic medals - is a retrospective of emotions, the fruit of a rich and creative spirit.

Ivanka Mincheva is an artist with significant international recognition. After finishing a master degree in Fine Arts Sculpture in Bulgaria's National Academy of Arts, she participated in dozens of national exhibitions. Since 1993, she has been living and working in Virginia in the USA. Her rich body of work has received dozens of national and international awards, including America's highest award for outstanding achievement in the field of medallic sculpture.

Ivanka's work is owned by a number of museums and galleries in the USA and Europe, including the British Museum in London, the Pushkin Museum in Moscow, the Hermitage in St. Petersburg, and The Bulgarian National Gallery of Art.

Visitor

Theatre II

Window

Full Moon I

Recent Work

ANATOLY KARPOV

This medal was made in memory of a heroic and tragic moment in the history of Russia. During the Great Patriotic war, the Nazis were unable to storm the city of Leningrad (St. Petersburg). Therefore they surrounded the city, cut it off from supplies, and began to wait until the defenders surrendered due to hunger and disease. The heroic soldiers defended the city for 900 days and nights, under continuous bombing, and did not give up. Starvation killed more than 700 thousand defenders. The minimum rate of bread for the protector was 125 grams.

Bas Relief plaster of Brigadier General Daniel Morgan

This plaster has been accepted for display in, as well as the permanent collection of, The History Museum of Burke County, Morganton, North Carolina, which was named after Brigadier General Daniel Morgan. He was an American pioneer, soldier and politician, and was one of the most gifted battlefield tacticians of the American Revolutionary War and a hero of the Battle of Cow Pens, South Carolina. Plaster with tea glaze.

Recent Work

JANICE MACDONALD

RECENT WORK
VICTOR HUSTER

"This is the wedding medal of my daughter Maia. It is a very high relief, struck in copper. It has a diameter of 68 mm, weight of 260 grams, and is patinated. There are 120 copies, each numbered on the edge. The obverse features their portraits over a living stream with dates. The reverse features a sector of Normandy with the town Carantilly. Both are interested in agriculture, so a small parcel of this region is lifted to the heavens. It demonstrates their future plan to have their own farm -- two rising suns, a cow as the major agricultural resource of Normandy. There are overlapped wedding rings with the growing baby in the center."

AMSA ELECTION RESULTS

AMSA holds its elections every other year in the Spring, and 2019 was an election year. Here are the results:

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The board of Directors serving until July 1 2023:

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Jim Licaretz
idolls@earthlink.net

Dan Kraus
dan@KrausArt.com

U.S. MINT DESIGNER AND ENGRAVER JIM LICARETZ SIGNS EXCLUSIVE PCGS SIGNATURE LABEL DEAL

FOM PROFESSIONAL COIN GRADE SERVICE - SANTA ANA, CALIFORNIA

Jim Licaretz, a veteran designer from the United States Mint with 38 designer and engraver credits to his name, has signed an exclusive insert label signature deal with Professional Coin Grading Service (www.PCGS.com).

In addition to serving as president of the American Medallic Sculpture Association, the Licaretz initials can be found on a prolific number of issues across nearly every category of U.S. Mint products: circulating quarters, Presidential dollars, commemorative issues, first spouse bullion coins, congressional medals and the 2009 centennial Lincoln cent.

Brett Charville, PCGS President, is honored that the company is offering hand-signed signatures from such an accomplished U.S. Mint designer:

"The magnitude of Jim Licaretz's contributions to the U.S. Mint coinage is undeniable. His impressive range of design and engraving across such a large number of releases is difficult to achieve in the industry today. We are fortunate to be able to make available these one-of-a-kind signature labels from one of U.S. Mint's greatest artists".

TOOLS OF THE TRADE

I've recently discovered "Ken's Tools". They are finishing tools, and instead of the usual rasp and serrated edges these are wire wrapped, which allows for smooth transitions without disrupting the form too rapidly. They come in various sizes, shapes and degrees of fineness. I'm attaching a picture of two of the tools - a medium and a fine - so you can see the difference. I've tried them successfully on plasteline, water-based clay, plaster and wax. They even have a Pore Texture Tool for those of you into that level of detail! You can purchase them at most sculpture vendors or directly online at www.kenstools.com.

WAR; What is it Good For?

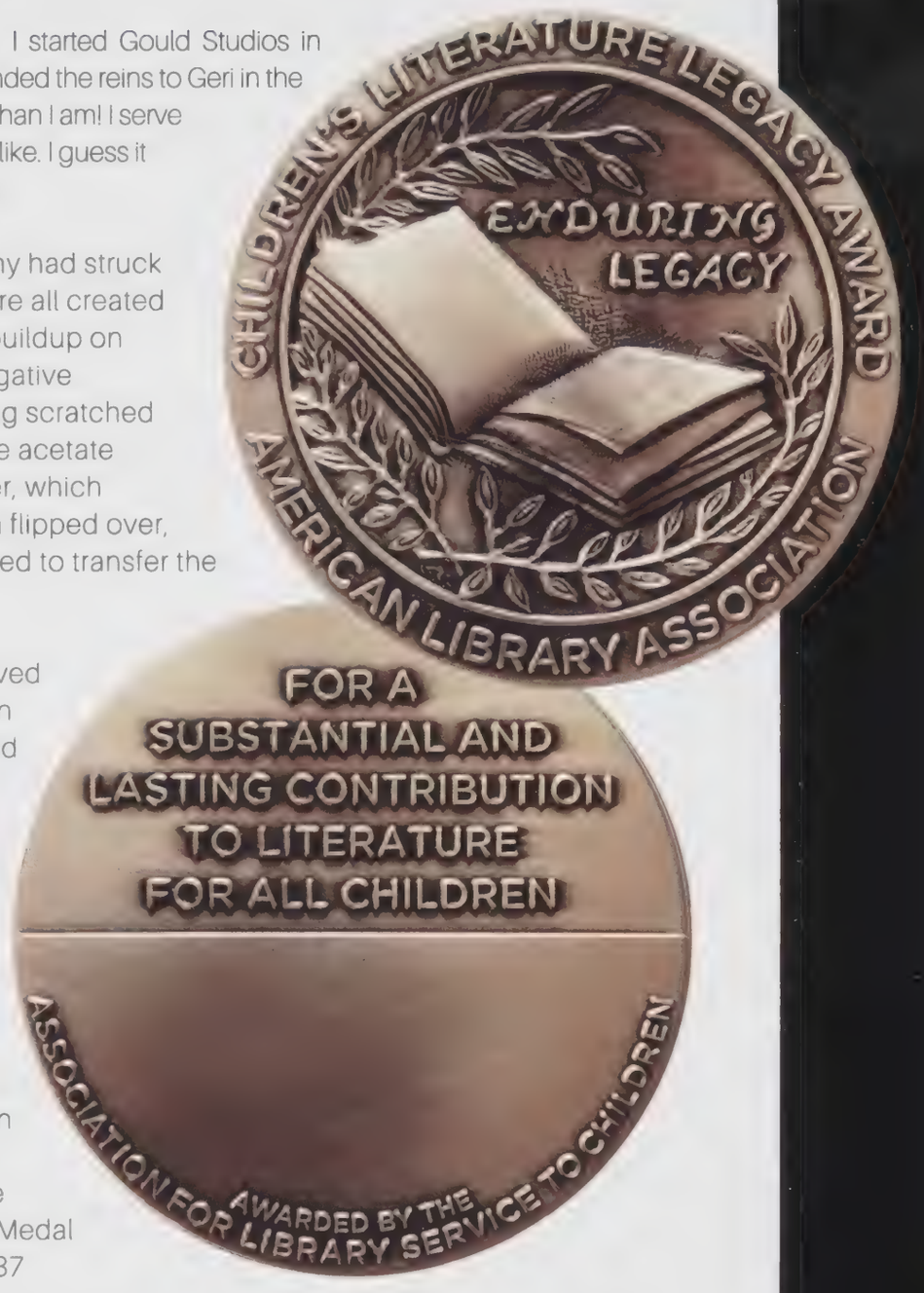
Madonna and Child for the 21st Century

TRADITIONAL TECHNIQUES MEET CAD AND 3D PRINTING

BILL GOULD

My wife, sculptor Geri Jimenez Gould, and I started Gould Studios in 1973. In 1975 I created my first medal but handed the reins to Geri in the early 1980's, as she's a much better sculptor than I am! I serve as her "studio assistant" with lettering and the like. I guess it works, as we've been married over fifty years!

For over forty years Medallic Art Company had struck hundreds of our medals. The models were all created in the time-honored techniques of clay buildup on a basin, with lettering transferred to a negative plaster cast using a tracing of the lettering scratched into clear acetate with a sharp stylus. The acetate was then rubbed with lamp black powder, which remained in the scratch lines. It was then flipped over, aligned to the basin, and heavily burnished to transfer the powder outline to the plaster.


CHILDREN'S LITERATURE LEGACY AWARD
ENDURING LEGACY
AMERICAN LIBRARY ASSOCIATION
FOR A SUBSTANTIAL AND LASTING CONTRIBUTION TO LITERATURE FOR ALL CHILDREN
AWARDED BY THE ASSOCIATION FOR LIBRARY SERVICE TO CHILDREN

Then the lettering was painstakingly carved in the reverse. A plaster positive was then made, the lettering and sculpture cleaned up and another plaster negative was made. After this cast was cleaned and tweaked a final plaster positive cast was made. However, often it required several more rounds of casting and tweaking to completion.

Geri was recently commissioned to create the *Children's Literature Legacy Award (ALSC)* for the Association of Library Service to Children, a division of the American Library Association. The ALSC also awards the famed Caldecott Medal created by Rene Paul Chambellen in 1937

The Legacy Award is struck by Medalcraft Mint, is 2 ½" in diameter, in antiqued brass to better match the Caldecott. It is engraved with the recipient's name on the reverse and presented in a velvet lined handcrafted solid Cherrywood presentation case

This medal presented several unique challenges. Although the medal was for children's literature, the client did not want to incorporate children in the design, because clothing styles will change over time, and being international in scope, it must not reflect cultural or racial differences. The goal was "elegant simplicity" to relate to their Caldecott Medal yet still feel contemporary

Although a medium-relief art medal, it also had to be suitable for cutting dies for blind-embossed gold foil labels that the publisher would apply to the awarded book covers.

This was to be Geri's first medal created by Medalcraft Mint, which recently acquired assets of the now closed Medallic Art Company. Since 1909, Medallic Art used the 19th Century technology of a plaster model, copper galvano negative (later epoxy), and the time-honored Janvier Pantograph to cut the dies. But Medalcraft is firmly planted in the 21st Century and uses the most advanced technology to create dies, including high-resolution digital scanning and advanced CAD and CAM software to use on their high-speed precision CNC engraving machines. As an industrial designer who designs medical and consumer products, I am very familiar with this technology. In the past, Geri has always sculpted her models either nine inches or twelve inches in diameter. But due to the extremely compressed time frame, she decided to create the models six inches in diameter, and to use 3D printed (rapid prototype) basins due to the large amount of lettering required. With digital scanning, six inches was fine.

So, after final approval of Geri's sketch designs, I modeled the basins and lettering (complete with 20 degree draft) in SolidWorks ® CAD software, a leading app used for product design. I sent IGES files to my friend Mike Littrell, owner and CEO of C.ideas (www.buildparts.com), a leading rapid prototype company and the primary vendor for my own work. I requested "High-resolution SLA" for the builds. Two days later FedEx delivered the finished patterns to our studio, and Geri dove right in. The rest of the process of casting negative and positive plasters then followed as usual, including using Tincture of Green Soap as a mold separator. Using the 3D printed patterns saved at least a week or more, and at $500, the cost of the patterns was an immediate payback!

SolidWorks is about $8000, out of reach for most medallists. But there are many inexpensive or even free apps available that can be used for basins and lettering, such as Rhino, SketchUp and others. You can also contact your local high school or college, as almost all now offer CAD design training, and students would love to get "real world" experience.

In the late 1970's we met the famed sculptor Donald De Lue on a trip to Medallic Art Company, then in Danbury, CT. He was always amazed that the Janvier pantograph could reproduce his fingerprint! While Geri does not leave fingerprints on her final models, I'm confident that Medalcraft Mint could capture them with their modern technology!

We are very pleased with the finished product and look forward to having Medalcraft Mint produce our medals in the future!

MEDAL PHOTOGRAPHY

HEIDI WASTWEET

When it comes to marketing your medals, the importance of quality photographs cannot be understated. Whether you are posting to social media, your own website, entering a juried competition or submitting to this publication, it is crucial that your work looks professional.

There are many options to achieve this, including paying a professional studio photographer, but I'm too impatient. I recently made a new purchase that has proven to be very useful in my medal photographs - a digital light box. The one I bought is made by Cricut and currently sells on Amazon for about $53. It has multiple brightness settings. There are some similar, less expensive products and you could also use an iPad if you already have one. The idea is the lighted background does away with the background for a clean image ready for publication.

Medals by Dan Kraus sitting on the light pad

I set up mine in front of a big window with ambient, not direct, sunlight. Sometimes I use my 35mm camera, but most often I simply use my iphone camera. The biggest problem with mobile phone cameras is the lens distortion. To minimize that, I use the 2x zoom and hold it further away. I pay special attention to holding the camera either perfectly square to the surface, or purposefully angled for a perspective shot.

Of course, the light pad is also great for tracing drawings and patterns, so it is a nice addition to the studio.

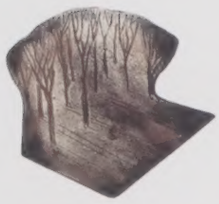
medal by Chris Costello

...WE ARE THE HOPE...

SOFIA NATIONAL ACADEMY OF ART
MEDALLIC SCULPTURE STUDIO

14TH INTERNATIONAL PROJECT
OF PROF. BOGOMIL NIKOLOV

MARCH 2019



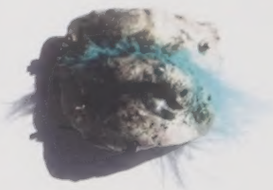
Alexandra Angelova, Bulgaria

Aliaksandra Sheviakova, Belarus

Amanullah Haiderzad, Afghanistan/USA

Anastassia Andreeva, Bulgaria

Andrey Mishin, Russia

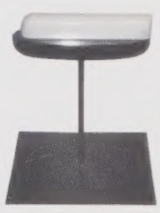


Andreia Pereira, Portugal

Ann Shaper Pollack, USA

Bogomil Nikolov, Bulgaria

Consuelo de la Cuadra, Spain



Georgij Postnikov, Russia

Gyula Péterfia, Hungary

James MaloneBeach, USA

Jeanne Stevens-Sollman, USA

João Bernardo, Portugal

João Duarte, Portugal

Pilar del Puerto Hdez Glez, Spain

László Szlávics, Jr. Hungary

Māra Mickeviča, Latvia

María Dolores, Spain

Emil Bachiyski, Bulgaria

Mashiko, USA/Japan

Melek Tokuyan, Turkey

Nina Abramovičová, Slovakia

Panayot Panayotov, Bulgaria

Polly Purvis, USA

Sofia Sotirova, Bulgaria

RADA, Bulgaria

Vassilena Stancheva, Bulgaria

Sebastian Mikolajczak, Poland

Stevlin Yovchev, Bulgaria

Martin Hristov, Bulgaria

Ventsislav Shishkov, Bulgaria

Ivanka Mincheva, USA

Vitor Santos, Portugal

Yonina Borisova, Bulgaria

Yane Gadjev, Bulgaria

KNOCK OFFS

AAYUSH SHARMA

A quick Amazon.com search can reveal a whole host of interesting items both necessary and unnecessary. Today you expect to find *exactly* what you're looking for via e-commerce sites, but what you *shouldn't* expect to find is a cheap imitation of the very medal you designed.

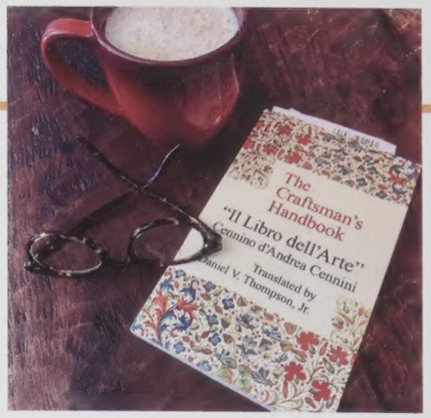
But that's exactly what sculptor Heidi Wastweet found when a friend alerted her that her Egyptian series of coins had surfaced on Amazon, without her knowledge or consent. These are not silver but are being sold as silver or "silver toned", and mostly linked to Chinese vendors.

While previously seen on Alibaba - a Chinese mass online retailer - these cheap imitations have recently found their way onto the mainstream stage via both Amazon and Ebay. Ironically, these knock-offs are being marketed back towards the very country from which the design was stolen.

What can artists and collectors do? Be aware of where medals and coins come from - if the price is too good to be true, then most likely... it is.

Original

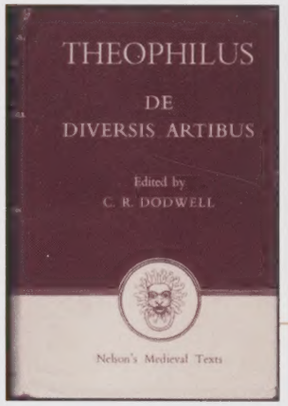
Fake



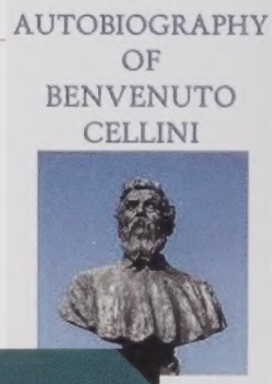
BOOK RECOMMENDATIONS

From Stephen K Scher

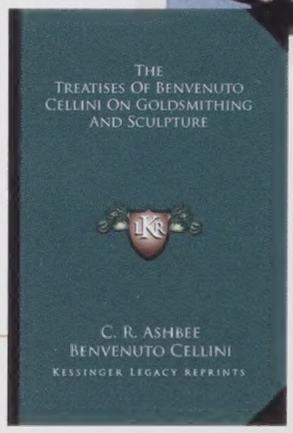
All available on Amazon



While being somewhat expensive, this treatise details must-know historical information regarding many techniques on painting, sculpting, and decorative arts.



The *Autobiography of Benvenuto Cellini* and the following treatise on processes are both informative; while the book on goldsmithing and sculpture may be more important, the information can also be somewhat extracted from the autobiography.



First published in Florence in the fifteenth century, this is one of the most important books of formulas and procedures of art techniques. It is also probably the most valuable book for sculptors because it goes into great detail about casting in bronze.